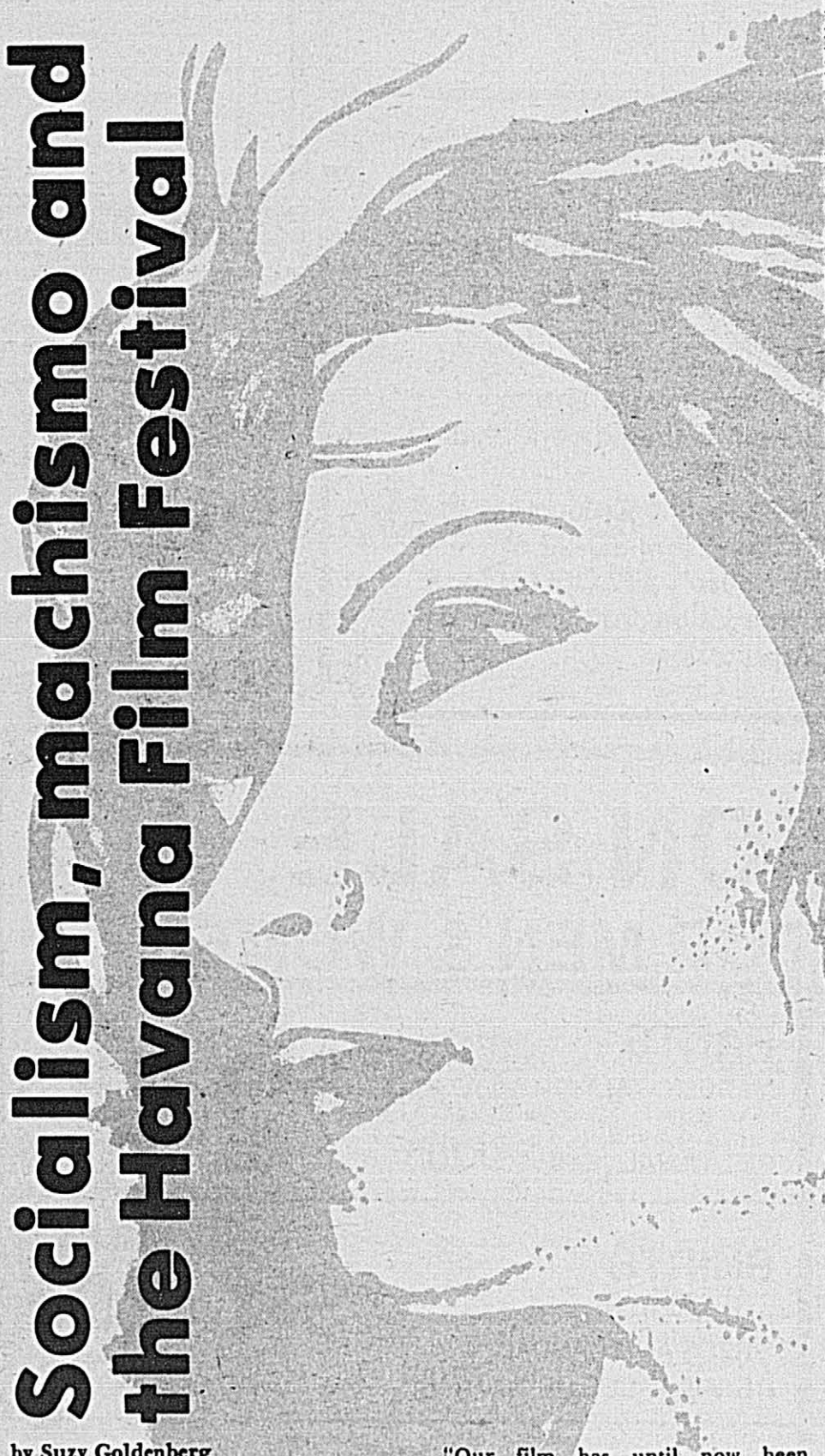
THE McGILL DAILY

Vol. 73 N° 51 The Supplement, Thursday January 19 Montréal, Québec

the supplement

Socialism, machismo and the Havana Film Festival



by Suzy Goldenberg

Start off by agreeing that an elongated strip of American plastic is an agent of imperialism. A frothy Hollywood movie assists a kind of genocide.

In Latin America, magic and underdevelopment, legend and history, shantytowns and plantations are embedded on similar celluloid strips.

"Some would say we're working in the belly of the monster," says Pastor Vega, a Cuban film director.

In Latin American countries, making movies can be an anti-imperialist act, an assertion of national identity. It's a show of defiance to the onslaught of blue jeans, pop songs, McDonald's, and cinema. Building a native culture means ridding the country of earlier foreign influence.

"Our film has until now been traumatised by the lack of defence of our own culture. This is a result of cultural genocide," says Humberto Solas, a Cuban feature director.

This struggle for a separate culture was a large part of the fifth International Festival of New Latin American Cinema in Havana this December.

Cuban filmmakers started making revolutionary films at the same as the fighters and politicians began making revolution. Lacking equipment, training, and funds, the Cuban film teams recorded the unfolding of a socialist society.

ICAIC, the state film institute, was formed in 1960 and its founders rushed to rural areas to make films, and to show the new Cuban films. There is unforgettable footage of a Cuban audience mesmerised by their first movie — it's an old Buster Keaton short.

Virtually all of ICAIC's first efforts were documentary films and newsreels for political reasons, and since these films are cheaper to produce. The trend has been followed in other socialist countries: at Nicaragua's INCINE institute, and the fledgling state industries in Angola and Mozambique, as well as the filmmaking branch of the underground Radio Venceremos in El Salvador.

ICAIC's tactics worked as more and more Cubans watched Cuban-made movies. As well, cinema did not remain confined to the film institute or universities. Because Cuban film was so new, it was accessible to people who wanted to become filmmakers, or to those merely eager to see what the new industry was doing.

"Here in Cuba, there as many film critics as there are baseball fans," says Marisol Trujillo Verdugo, one of two female directors in Cuba.

Although general film attendance at Havana theatres has been declining, the proportion of people going to Cuban films has increased. Similarily, audiences in other Latin countries prefer domestic films. Last year, one million people flocked to see a 180 minute documentary on the history of Argentina. Cubans, incidentally, are not forced to watch only Cuban films. **Porky's II** was playing at two Havana theatres while I was there and other pirated American movies are shown on television.

But ICAIC has turned from its newsreel and documentary tradition and now seems increasingly interested in making feature films of high technical quality to sell in other Latin American countries, Europe, and North America. The institute's concern with marketable films is matched by the film industries of other countries. This was reflected in the films at this year's festival.

In an effort to appeal, films mimic the worst of American cinema. Some movies overflow with car chases, killings, brothel scenes, and abuse of women. It's as if Latin machismo were coated with Hollywood glitz. Of course, other films soar above that.

Hasta Cierto Punto (To a Certain Point), by Cuban director Tomás Gutiérrez-Alea, was one of my favorites shown. A low-budget film, it examines income and status differences and attacks machismo in present day Cuba. A television producer, interviewing workers on their attitudes towards women, becomes involved with a younger factory worker. He is forced to confront his own feelings towards her as a woman in a lower status job, and his behavior towards his wife. Although the criticism of Cuban society is fascinating, I was disappointed that the film used the trite form of a love-triangle to explore these relationships.

Humberto Solas's **Amada**, however, was pretty distasteful. Focusing on a wealthy family in 1914 Cuba, the film shows how this class sold out to American interests, and in effect, committed class suicide. Amada, the central character, is straight out of Victoriana. The only time she fails to repress her sexuality (which after a few scenes with her lover gets quite ridiculous) is when she gives a lengthy, open-mouthed kiss to a boy dying of influenza in a slum. She purposely catches the disease and dies, lingeringly.

Tizuka Yamasaki, a Brazilian director, submitted another film that I expected to be better. Yamaski formed a feminist film collective a number of years ago and says she considers herself a political activist first, a filmmaker second. But **Parahyba Mujer Macho**, although it did portray a strong, talented woman during a tumultuous period of Brazilian history, also showed a women who was lifeless after her lover was killed. It's a bit hard to figure out why Parahyba dies of grief at the end of the movie when the first half of the film stressed her independence.

A biographical documentary on Rafael Alberti, a Communist writer and artist who fled Spain at the end of the Civil War, is a wonderful exploration of Spanish history. Alberti talks of La Pasionara, murdered Republican playwright Frédérico García Lorca, Luis Buñuel, Pablo Piçasso, and Ernest Hemmingway. Argentinian director Fernando Birri takes great stills and documentary footage of the people Alberti knew and incorporates them, with humour, into shots of Alberti's family and his birthday party. At one point, Birri hands the camera to Alberti and the film weaves over the rooftop where they are standing. The film ends with Birri and the film crew hugging the elderly, blushing writer.

A tiny Peruvian documentary, **Radio Rebelde** sticks the viewer in the middle of a riverside slum. The radio blares constantly and the announcer's voice blends with the life of the neighbourhood. The station's prize of the week is awarded at the end of the film: a dish of rice and beans.

Several of the Nicaraguan, Guatemalan, and Salvadorean documentaries sent gasps through the audience. On miniscule budgets, the films give information that demands screening in North America, which they will probably never receive.

On the other hand, Brazilian, Venezuelan, and Colombian features and documentaries triggered walkouts. Watching an entire Brazilian documentary on the samba that is shot only from crotch level (and only female torsos) barely seems possible. Neither did I find the Venezuelan **Lily**, a portrayal of a female friendship — both women, not so incidentally, work as prostitutes — a sensitive story.

Looking back, the glossiest, most expensive films of the festival were the most offensive, especially towards women. Because this year's festival had a large increase in female delegates, debate on sexist and violent films was high. Yet the sexism in Latin American cinema is not restricted to the screen. No women sat on the twenty-person selection and judging panel. There is a handful of camerawomen on the continent. Rarely is there more than one female director per country.

Most of the women at the festival complain of barriers to the industry and obstacles to interesting jobs once they entered it. Custom dictates that technical and manual work are male preserves. But as Cuban actress Daisy Granados scoffs, "Giving birth is worse than carrying a camera."

The sole Mexican woman directing films, Marcela Fernández Violante is more optimistic: "We are paying the price because we are changing the world."

844-3309
1433 STANLEY
ENTRE NOUS
COIFFURE INC.
SPECIAL STUDENT DISCOUNTS (with I.D.)
Hair Cut only from $9 — Permanents from $30
Hair Cut & Blow Dry from $15

FINAL NOTICE
Students' Society Applications are hereby called for the following appointed psotitions:
(Deadline: 4:30 p.m., Thursday, January 26, 1984)

Advisory Committee for the Selection of an Associate Dean of Students	3 students, at least 1 from grad. studies
Senate Ad Hoc Committee to Review Student Grievance Procedures	3 students, at least 1 from grad. studies
Committee for the Coordination of Student Services - Budget Steering Subcommittee	2 students from grad. studies (1 professional, 1 academic)
Committee on the Disclosure of Information	1 student from grad. studies
Counselling Service Advisory Board	2 students
Undergraduate Area Library (Redpath) Advisory	2 students Committee

For more information, contact the Vice-President (University Affairs), Steven Matthews, at 392-8971.

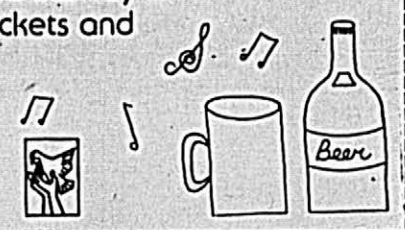
"General Application" forms are available from the Students' Society General Office, Room 105, of the University Centre, 3480 McTavish.

Lisette Noodelman, Chairman
Students' Society Nominating Committee

BOÎTE À CHANSON
IN OLD MONTREAL
(includes a show)

DATE: Saturday, Jan. 21, 1984
TIME: 8:15 P.M.
PLACE: Meet at 3460 Stanley St.
NOTE: Bring 2 bus tickets and drinking money

McGill Hillel
Info: 845-9171



MCC
McGILL OUTING CLUB

First General Open Meeting in 1984 on

Thursday January 19th at 6:30 pm in the Student Union Rm 107/108
Sign up for the X-Country Ski School Jan. 20-22 at "The House". $22.00 for food, accomodation, instruction and transportation.

OPTOMETRISTES
H.M. Toulch
O.D. et Associés

•EYES EXAMINED
•EXTENDED WEAR SOFT CONTACT LENSES
•GLASSES FITTED
•MEDICARE CARDS ACCEPTED
•SPECIALS FOR McGILL

We are now conveniently located
Peel Metro
(Stanley St. entrance)
845-0111

RESEARCH PAPERS
14,789 to choose from — all subjects
Rush $2 for the current 306-page catalog. Custom research & thesis assistance also available.
Research, 11322 Idaho Ave., #206WA
Los Angeles, CA 90025 (213) 477-8226

ARTS and SCIENCE
Undergraduate Students

COURSE ADD/DROP PERIOD

Jan. 16th-20th, 1984
come to
Dawson Hall, First Floor

LIQUIDATION SALE
FASHION IMPORTS FOR MEN & WOMEN

MEN'S SUITS
WHILE SUPPLIES LAST!
RETAIL VALUE UP TO $300.00
$69.95

PANTS
MADE IN ITALY
RETAIL VALUE UP TO $70.00
$24.95

TIES - 100% SILK
MADE IN ITALY
RETAIL VALUE UP TO $40.00
$9.95

SHIRTS
ALL IMPORTS
DRESS AND CASUAL
RETAIL VALUE UP TO $40.00
$15.95

WOMEN'S BLOUSES
50 VARIOUS STYLES
RETAIL VALUE UP TO $50.00
$15.95

MORE
LEATHER — SUEDE — DRESSES
SYNTHETIC FUR

ETC... ETC... ETC... ETC...

FIRST COME — FIRST SERVED

LOUCA DIFFUSION
1181 Ste. Catherine West
Between Drummond & Stanley
Tel.: 842-2656

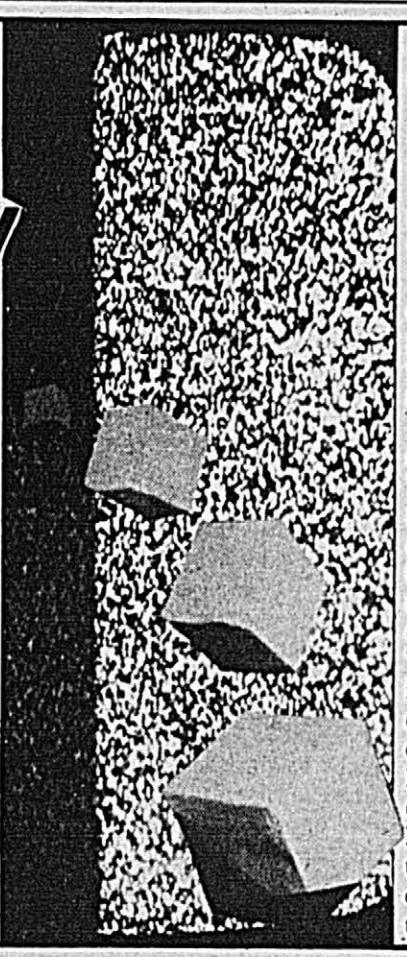
McGill students extra
10% off with I.D. card

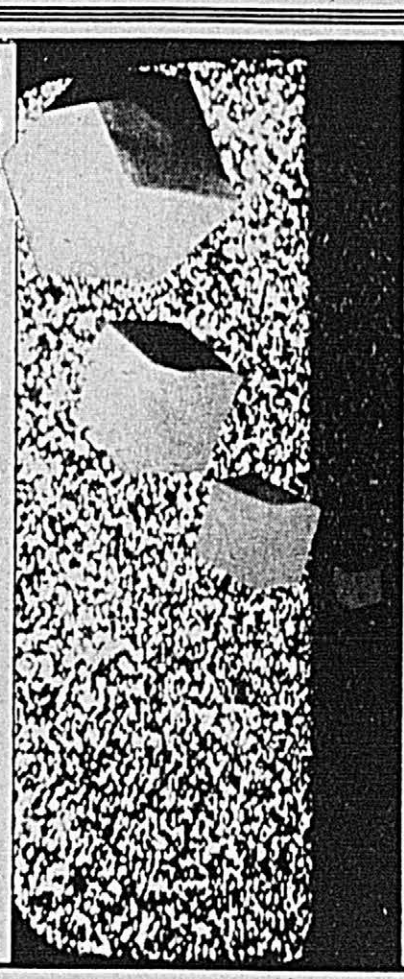
Encore Theatre relatively boring

by Susan Keys

Playwright James Nichol's work is uninspiring at best, but his latest offering evokes only yawns. **Relative Strangers**, on stage at Encore Theatre, exhibits an unfortunate overabundance of the trite, with a substantial dollop of histrionics thrown in for good measure.

The result, despite the best efforts of a hardworking cast, is a production that leaves one straining after some elusive element to pull all the pieces together and make sense of them. At several points in the play, such illumination seems just at hand, only to slip annoyingly away, leaving us mired in soul-baring scenes worthy of a soap opera.





The premise of **Relative Strangers** is the return of Kristie, a neurotic actress and would-be Broadway star, accompanied by her aggressive New Yorker boyfriend, to the family home in London Ontario. Guido Tondino's superb set evokes the oppressive and tradition-bound environment to which she has returned.

Cousin Henry, inhibited caretaker-prisoner of the family's Victorian mansion, has long adored and idolised Kristie from afar. Henry is evidently supposed to epitomize our native reserve, and the scenes in which Canadian understatement meets New York braggadocio are an amusing reiteration of those two clichés, largely fuelled by the energy of Peter Hutt as the pushy New Yorker. After his early departure from the story, however, the play changes gears to become an extended analysis of Kristie's neuroses and Henry's timidity.

The resolution of the characters' inner conflicts, and of Henry's longstanding infatuation with Kristie, is both perfunctory and predictable. Nichol fails to endow his characters with any depth and complexity, and thus creates no basis for interest in their life-histories and hangups. In particular, Kristie's long self-analyses are like the nattering of the inebriated party guest whose sloppy confessions one only half-heard.

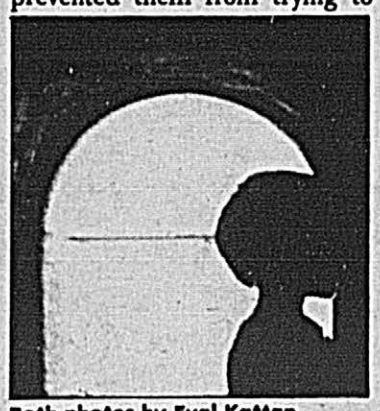
Pamela Brook and David Conner work hard as the central characters but have difficulty injecting much conviction into Nichol's ho-hum psychologizing. Unfortunately, in the end one doesn't really care about the fading actress and the inhibited real-estate salesman; their soul-searching merely grates on the nerves.

Relative Strangers by James W. Nichol. Directed by Jack Roberts. At Encore Theatre (5170 Côte Ste. Catherine). Tel: 737-1738. Until January 29.

Tuesday night nostalgia

by Brian Walker

The American pop song of the 1920's and 30's was a great throw-away art form. They were pumped out of Tin Pan Alley by the thousands, whistled for a couple of weeks in the streets and alleys and then fogotten. They were candy for the ears, with lyrics sweet or sophisticated and a cheery message at the end. In the grim years of the Depression the songs brightened things up a bit. Even if the cheeriness was illusory, the world of the pop song where "every cloud contained pennies from heaven" was a refuge from the harsh economic realities outside. Of course the flip side of the coin was the fact that giving people a place to get away from their problems prevented them from trying to do anything about them.



Both photos by Eyal Kattan

That Old Feeling is a musical revue, an hour or so of songs from the '20's and 30's. The songs that have been chosen for the program are the classics from the era; the ones that were made famous by singers like Billie Holliday and have been undergoing endless permutations in jazz clubs ever since — *The Lady is a Tramp, The Man I Love, Embraceable You.*

I must admit that when I read the press release for the show I expected the worst. When they told me that the revue would stir "comfortable old memories" I thought I would be in for an evening of nostalgic slobberings over an idealized past; after all, the Depression doesn't seem to be one of those periods about which one has "comfortable" memories. But **That Old Feeling** doesn't take itself, or the songs that are sung, too seriously, and that saves the show.

The "characters" in the show are all stock figures from '20's movies and plays — a chic couple, a nightclub piano player, a singer, a reporter. The songs are all tied together by a light wisp of plot of the "girl-meets-boy, girl-loses-boy, girl-regains-boy" type so popular in the '20's.

The singers all handle themselves ably, although some more ably than others. Scott Plate, who plays the reporter, has a strong, clear voice and manages to put a lot of expression into his songs. Paula Rosen, tall, stately, and looking very much like Fanny Ardant, has two fine songs in the second act. When she sings *Last of the Red Hot Mamas* she gets all the gestures just right, and she almost makes you forget that the song isn't at all appropriate for her character.

Although her voice isn't as strong as it might be, especially in the upper register, it has a brassy old-Broadway-trooper quality that fits these songs very well.

The casting for the show seemed a little bit strange, or perhaps it was just the assignment of the songs. Suzin Schiff who played the nightclub singer had none of the requisite slinkiness, she was altogether too wholesome — like somebody's little sister. Anne Farquhar, as the mistress, was fine when she sang *Someone to Watch Over Me*, but her wistfulness got in the way on *Let's Misbehave*, which should have been a more energetic.

The on stage-accompaniment was by Paul Keenan, who also supplied the chipper arrangements of the songs. I was relieved that he stuck fairly close to the originals and resisted doing arty "interpretations". All the songs follow each other very smoothly with neat little bits of stage business that form segues between the different numbers. The director, Claudine Domingue, and the producer, Tony Federici, had many good ideas on how to keep the show moving along — one is never bored, which is always the risk in a production like this. This is an enjoyable show, and one leaves Morrice Hall with a warm feeling.

At the risk of being a nag, I would like to remind the powers that be, and particularly the department of the powers that be that are in charge of deciding which plays to put on the hallowed stages of McGill, that giving people a warm feeling may not be the highest goal that they can set for themselves. There are, after all, other things that theatre can do for audiences (i.e., challenge them, shock them, or even, dare I say it?, *edify* them).

English theatre in Montréal has been suffering from dry rot for quite some time. McGill, with its three theatre groups, is in a position where it might be able to do something about that; by supporting interesting new plays and playwrights and by being a little less conservative in its choice of material. As much as I liked **That Old Feeling**, I couldn't help but think that the talent and money involved could have been put into something a little more worthwhile. It's a matter of a good structure based on faulty premises.

That Old Feeling
plays Jan. 17th-19th, 8:00
Jan. 20th&21st, 7:15 & 9:15
Morrice Hall, 3485 McTavish St.

COPIES McGILL
908 Sherbrooke St. West
(facing McGill University)

5¢ OR LESS
PHOTOCOPIES
QUICK SERVICE
Collating incl.
3-Hole punch incl.

BOUND BOOKS 5¢ A COPY

•watch for our monthly specials
•monthly draws for attractive gifts
Monday to Friday 8:30 to 6:00
Saturday 10:00 to 4:00
844-5910

LA FUTONNERIE
Directly from our workshop:
3575 St-Laurent Blvd. Suite 605
(Corner of Prince Arthur)
FUTONS:
100% cotton, well-designed, pre-compressed mattresses.
ALL SIZES, STUDENT DISCOUNT.
ALSO:
cotton covers, comforters, pillows, cushions, wooden frames.
VERY SPECIAL DISCOUNT
($65 to $85) on Futon and Bed-Sofa wood frame set.
TEL: 844-6210

CHINESE NEW YEAR PARTY
sponsored by M.C.E.U.S.
at Hotel du Parc
3625 Ave du Parc
on Sat Jan 21, 1984
9 pm — 3 am
Tickets: 3.75 advance
4.50 door
INFO: 286-1511
844-5081

TODAY'S SPECIAL
BBQ CHICKEN AT CHABAD HOUSE FOR $3
(FALAFEL — 75¢, TOFU PIZZA — $1)
lunch: 11:30-2
supper: 5-7
3429 Peel (behind Bronfman)

All contents copyright © 1984 by the *Daily Publications Society*. All rights reserved. The opinions expressed in the pages of this newspaper do not necessarily reflect the views of McGill University. Products or companies advertised in this newspaper are not necessarily endorsed by the *Daily* staff. Printed at l'Imprimerie Dumont, 9150 Boivin, Lasalle, Québec.

Editor-in-chief	Suzy Goldenberg
Redacteur-en-chef de l'Edition Française	Daniel Weinstock
Senior News Editor	Albert Nerenberg
News Editors	Karen Bastow
	Jenny Beeman
	Melinda Wittstock
Photo Editor	Kenny Woroner
Production Co-ordinators	Kirsty Clarke
	Colin Tomlins
Science Editor	Heather Peniuk
Sports Editor	Takane Chloé Aizeki
Supplement Editor	Brendan Kelly
Features Editor	*To be elected*
Production assistants	

Editorial Offices: 3480 McTavish, room B-05, Montréal, Québec, H3A 1X9 — (514) 392-8955. *Business Manager:* Marian Aronoff — (514) 392-8959 *Advertising:* Boris Shedov & Ann Sullivan room B-17 (514) 392-8902 *Typesetting and Assembly Staff:* Ken Banks, Marie Bernardo, G. Pierre Goad, Les Gooden, Julianne Pidduck, Michel-Adrien Sheppard, Paula Siepniewicz, Bianca Tessier-Lavigne, and Colin Tomlins. *Daily Typesetting Shop:* 392-8959 *Divine Guidance:* Michael Pacholka & Boris the kitty.

The *Daily* is a founding member of Canadian University Press (CUP), La Presse Etudiante du Québec (PEQ), and Campus Plus (CUP Media services).

Critical Kultcha

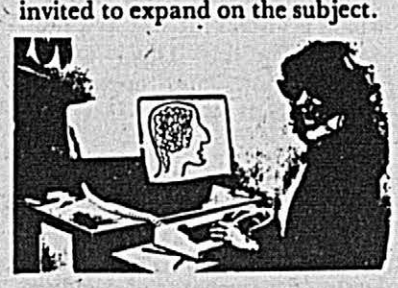
by Frank Watts

German direrctor Wilhelm (Wim) Wenders and two of his films are the subjects of an unusual retrospective currently showing at the Cinéma Parallèle. The short features, **Chambre 666** and **Reverse Angle**, combine with a video-recorded interview of the director to present a look at the current state of New Cinema or, as Wenders would put it, of independant filmmaking.

A film that must ask if cinema is dead, like **Chambre 666**, heralds the demise of movies as they're commonly known. A collage of monologues by prominent filmmakers discussing their art, it attempts to define the status of modern movies by asking each director to comment on the "language" of cinema.

This 45-minute montage, shot at the 1982 Cannes Festival, records the prevalent *angst* in the film industry regarding the increasing prominence of video cassette recorders and the technology behind them. The pacing, framing, and lighting of most modern commercial movies reflect the growing influence of a made-for-television mentality.

Such luminaries as Michelangelo Antonioni, Steven Spielberg, Werner Herzog, and Rainer Werner Fassbinder were invited to expand on the subject.



Some comments are effusive, most notably Antonioni's stacatto impressions. Others are grudging, terse. Mike de Leon, for example, considers the question absurd: "It's like asking what the future of the Philippines is," he says. Some comments are simply typical: Spielberg, who calls himself one of the last "optimists," can only complain of the rising cost of shooting movies.

Impressions are often contradictory. Romain Goupil believes movies as we know them will die because the whole "support structure" of cameras, sound equipment, and film laboratories is too complicated and "prehistoric" compared with the relatively simple needs of the *cinéaste* to tell a story. Herzog, on the other hand, feels cinema will survive, that film is different as it cannot be turned off at the twist of a knob while video is a lifeless form.

Another pessimist is Jean-Luc Godard who quickly traces the development of cinema from its "talkies" roots and then views its dissolution into films that "change titles but are always the same." Wenders, for some reason, dodges his own question and prefers to play Yilmaz Güney's tape-recorded views.

Fortunately, Wenders was interviewed in late 1982 at Montréal's Festival International du Nouveau Cinéma. His comments were appropriately captured via the "new" technology and the 25-minute video forms the prefatory material to his two films.

Wenders believes movies will only survive another 15 to 20 years; that they are being replaced by a "language of electronics' which only "lines up empty shells of stories, fake stories." The video is interspersed with clips from Wenders' **The State of Things** which ends with a morbid view of the camera as a weapon of self-defense which can "shoot" in more ways than one.

Next on the menu is a taste of Wenders' autobiographical-documentary style with the short **Reverse Angle**. It juxtaposes scenes of New York's frenetic consumerism with looks at the impersonal packaging of a commercial film — producer Francis Ford Coppola and his crew editing Wenders' **Hammett**.

Despite the sobering view of cinematic decline, these three features unite into a refreshing experience. The message is, okay, so painting died long ago, the novel's dead, the play's dying, and now so's cinema.

But, the viewer responds, isn't it possible the audience might have a say in the matter?

Listing

20:00, Wednesday, January 25 in Leacock 132. Presented by McGill Film Society, in conjunction with the Women's Union. $1.75.

Womyn: The Women's Information and Referral Centre (3585 St. Urbain) is celebrating their 11th anniversary with the screening of a series of films on alternative work for women. Included is the NFB's **Attention! Women at Work** about women in non-traditional jobs, **Laila** about a woman who retrains herself as a dry-wall applicator and opens her own business (she drives a car with the sign: "If you want the job done right, hire a woman"), and the self-explanatory **She's a Railroader**.

Monday, January 23 at 17:30. At the Centre. Free. Discussion will follow the screening.

by Brendan Kelly

POP:

The Jungle Bash: Five new local bands are being introduced at Concordia this Friday. There will be the rockabilly **Teenage Rebels**, the raw rock of **Crusader**, funk/rock/jazz fusion with **Rocket Society**, the Anglobeat sound of **New Device** and a mixture of female vocals and British rock in the unusually named **Space Ape**.

The Communication Studies (COMS) Guild, who organized the event, listened to over 50 Montréal bands before choosing 5 for the bash. That's 60 cents.

20:00, Saturday, January 21 at the Hall Bldg., 7th floor (1455 de Maisonneuve O.). $2.98.

The Terminal Sunglasses and the American Devices: Two of the most innovative "alternative" bands in town; psychedelic new-wave, and harder-core, fast rock, respectively.

21:00, Sunday, January 22 au Cargo (4177 St. Denis — corner Rachel).

ART:

Who Is Afraid of the Bomb: The recent works of Brigitte Potter-Mal. War art.

Till January 22 at Galerie Oboro (3981 rue St. Laurent, suite 499). Telephone: 844-3250. Poetry reading tonight at 20:00.

DANCE:

Toronto Dance Theatre: *20:30, Thursday, Friday, Saturday, January 19 to 21. At La Salle Marie-Gerin Lajoie (UQAM — Berri metro). 282-3456. $8.00 for students.*

FILM:

An Equal Opportunity and I Want to be an Engineer: Two films about women at work. The latter is a NFB documentary, directed by Beverly Shaffer, about three young women engineers.

Non-traditional theatre excites

by Zev Asher
Reprinted from the Link by Canadian University Press

"Do you choose fantasy over politics because you're ignorant?"

With that question in mind, consider yourself fortunate if you happened to see **Gestus '3'4**, which ran last weekend at Concordia's D.B. Clarke Theatre.

With a bare minimum of props, dramatic lighting and a brilliant soundtrack, the theatre was transformed into a surreal landscape of movement, words and, above all, silence and darkness. These two last elements were key factors in this show, which was possibly one of the most powerful performances I have experienced. It was far more powerful than any piece of traditional theatre.

The performance was the result of a collaboration between writer/director Michael Langley and performers Theoharis Standjofski and Elizabeth Langley. *Gestus '3* or "Historical Bliss" was co-directed by Bryan Doubt.

Through their use of frequent blackout and long periods of silence, **Gestus '3'4** displayed the power that can be generated from nothing.

"Historic Bliss", the first of two solo pieces, featured the extremely talented Standjofski. As he paced the stage carefully, random phrases and thoughts were heard from an invisible vioce, perhaps that of the casting director.

"Polish Jew girls, experimental film houses, celluliod heaven" — images to cherish. Dressed in a golden kimono-type robe and sporting a long hippyish wig, Standjofski soon peeled this all off to reveal a more aggressive-looking character with spiky hair and a smartly-ripped leather costume. This made him appear like a lost extra from the film **The Road Warrior**. In an artful tour-de-force, he spoke, listened, moved, and laughed.

Gestus '4 or "After the Film" was the second portion of the program. This part featured Elizabeth Langley, the head of Concordia's dance section, in a solo piece. The main thrust of "After the Film" was the music. A great original soundtrack by Franklin David ranged from Ornette Coleman/Frank Zappa-type free-jazz to minimalist sounds with occasional oriental influences.

From a technical viewpoint, **Gestus '3'4** was extremely well executed. Compliments go to Don Childs, the head of Concordia's theatre department, for his fantastic use of subtle lighting. Costumes by Valerie Kaelin were also visually expressive. It's a damn shame that such a small crowd (on a Saturday night) attended a show that deserved a far better turnout.

Luis Buñuel: Art as subversion

by Brendan Kelly

*"Either you are crazy, like the rest of civilized humanity, or you are sane and healthy like Buñuel. And if you are sane and healthy you are an anarchist and you throw bombs. The great honor which was conferred upon Luis Buñuel at the showing of his film (***L'Age d'Or***, 1930) was that the citizens of France recognized him as a true anarchist. The theater was taken by assault and the street was cleared by the police. The film has never been shown again, to my knowledge, except at private performances, and then but rarely."*

So writes American novelist Henry Miller in his 1939 essay on Buñuel, *The Golden Age*. The right-wing in Paris, who considered Buñuel's first feature-length film "utterly obscene, repugnant", "rotten entertainment", did manage to get **L'Age d'Or** banned for a few decades but, in the long-run, they failed. By the time he died last year, Buñuel had been receiving widespread critical acclaim for more than 20 years. Not only for **L'Age d'Or**, which was recognized as *the* revolutionary surrealist masterpiece, but also for more than 30 other French and Spanish films.

Above: the hero and a cow in **L'Age d'Or**.
Above right: Joseph — fascist as pervert.

Buñuel, much like his early surrealist partners in Paris, loved to create a scandal. It is understandable why Buñuel's cinema evokes such a strong reaction from the public — he was almost certainly the most consistently subversive director to work in Western cinema.

Buñuel himself described his first work **Un Chien Andalou** as having "no intention of attracting nor pleasing the spectator; indeed, on the contrary, it attacks him, to the degree that he belongs to a society with which surrealism is at war." This radical anger was present throughout Buñuel's career, though usually blended with a strong dose of black humour.

In fact, the final scene of his last film **That Obscure Object of Desire** serves perfectly as Buñuel's adieu to a lifetime of cinematic class warfare. The middle-aged, bourgeois man is walking through a shopping mall with his now-submissive lover. They gaze through a store window in which an old woman knits a piece of material with a dark blood stain in the centre of it. There is a loud explosion and Buñuel closes his filmography with a bomb ripping to shreds the hero and the heroine, along with the rest of the middle-class shoppers.

Buñuel is also one of the most original directors of our time — he was in the strange position of having almost no cinematic influences. He was fascinated by entomology — the study of insects — and this often came up in his work; either through close-ups of insects or, more generally, through his disection of middle-class morals as if through a microscope. The Marquis de Sade is also cited as an influence, as is Freud, which is not surprising since Buñuel films are littered with dreams that are usually Oedipal, sexual or violent, paranoid and which reveal the conflicts, both psycho-sexual and class-based, that Buñuel sees as lurking beneath every-day reality.

Perhaps the most extensive use of dreams is in **The Discreet Charm of the Bourgeoisie** in which the protagonists dream each other's dreams and dream out their worst fears. In one dream they sit down to dinner only to discover the curtain rising and find themselves on stage in front of a rowdy audience.

The final major influence on Buñuel is Engels and Marx. Buñuel believed that by exposing the bourgeoisie as the insipid, unfulfilled and, most importantly, oppressive class that he believed they were, he would help contribute to their gradual destruction. Buñuel tried to do this by chronicling the sickness, the moral bankruptness and, ultimately, the violence of the middle class.

But Buñuel never degenerated into orthodox Marxism. He was always too interested in throwing the molotov cocktail and sticking around to see what the effects were.

Most often, the middle class were attacked through their unconscious, through making connections between the sexual and the political. In **The Diary of a Chambermaid**, the connection between sexual perversion and fascism is made by the example of Joseph, the worker who rapes and murders a young girl and is seen applauding a march of the French facsists (in 1928) at the end of the film.

The stability of the social system is also questioned. In later films like **The Discreet Charm** or **That Obscure Object of Desire**, terrorism is always present. In the latter film, France seems to almost be in a state of civil war with the right-wing and left-wing guerillas fighting it out on the streets of Paris. (One of the main terrorist groups in the film is called, in a good example of Buñuel's often religion-related humour, the Revolutionary Army of the Infant Jesus.)

Anti-Catholic sentiment is also a constant theme in the work of this Spanish director, who grew up in the conservative town of Calanda and who was educated by those great fosterers of anti-clerical feeling, the Jesuits. Jesus Christ is portrayed as a de Sadeian degenerate in **L'Age d'Or** and priests are ridiculed continuously in most of his later films. The most intense (and perhaps the funniest if you appreciate dark black humour) castigation of the Church is **El**, his 1952 Mexican classic, about a respected member of the Church who is obsessed by sex and suffers from insane, all-consuming jealousy.

After the suppression of **L'Age d'Or** in 1930, Buñuel made only one film in the next 17 years (**Land Without Bread** about the incredible poverty of the Las Hurdes region of Spain). He emerged in Mexico in the early 1950's as an anti-Franco expatriate and he spent the next decade making films there under tight financial and sometimes artistic restrictions. Even within the limitations of these Mexican films — i.e. the producer dictating the script or the actors/actresses for the films — Buñuel managed to make several very Buñuellian masterworks (e.g. **Nazarin, El**) and he could still boast that he never compromised his morality by adopting middle-class morals.

In 1960, Buñuel was probably the most respected Spanish director in the world yet he had not made a film in Spain since 1932 (that being the 27 minute documentary **Land Without Bread**). For their public image, Franco's Spain wanted Buñuel to make a film there, despite the extensive artistic censorship in Spain at that time.

The resulting film **Viridiana** somehow got by the Spanish censors and went on to win the Golden Palm at the 1961 Cannes Festival. It was Buñuel's most successful film up to that point, but naturally, the content caused a scandal in Spain and resulted in all the members of the Spanish censor board losing their jobs due to their oversight. Viridiana was banned in Spain.

This was the breakthrough film that gave Buñuel the artistic freedom to do exactly what he liked. To most critics, the 1960's and 1970's are seen as Buñuel's most productive years, even though he was as old as the century. During this time, he started writing screenplays with Jean-Claude Carrière (the films were in French for the first time since **L'Age d'Or**) and there was a real sense of continuity among these six collaborations.

Perhaps because success came so late to Buñuel, he never seemed to be spoiled by it. There was no watering down of his subversive themes. If anything, the lack of commercial restraints in his old-age, allowed Buñuel to follow even more closely his radical instincts — to explore in depth, in **Belle de Jour** for example, the ambiguities and horrors of sexual repression.

A frequent criticism of Buñuel is that he is a cynic or a nihilist; that there are no sympathetic characters in his films.

While it is true that most of the characters on the Buñuel landscape are petty and unlikeable, there is a vision beneath the surface that is anything but nihilistic. Buñuel relates his characters' problems to their social upbringing — to religion, to the family, to the state — and his lack of despair stems from his ability to question the stability of the current social system. Things can change (though that doesn't mean they will, very quickly).

From the anarchic chaos of some parts of **L'Age d'Or** (e.g. the bishop being thrown out the window) to the terrorist explosion at the end of **That Obscure Object of Desire**, Buñuel seems to believe in the possiblity of turning the middle-class and their morality upside-down.

Characters like Pedro in **Los Olvidados (The Young and Damned)** are not necessarily bad, they are just incapable of functioning properly in their convoluted social circumstances. Pedro comes from the slums of Mexico City and he definitely gets Buñuel's sympathy.

Buñuel leaves the impression that if social relations were radically changed, as he would obviously like them to be, the Pedros would be there to fill the void.

Certainly a dark and pessimistic world-view but it is neither nihilistic nor amoral.

Las Hurdes (Land Without Bread): A documentary about the region of Las Hurdes, near the Spanish-Portuguese border. The people have been undernourished for centuries and live in complete misery. Buñuel's camera captures it impassively.

Tonight at 19:00 (showing with Man Ray and Jean Vigo short films).

La Vie Criminelle d'Archibald de la Cruz (Ensayo de un Crimen): A lesser-known Buñuel film from his Mexican period about a man obsessed with a violent/sexual incident from his childhood.

Friday, January 20 at 19:00. French subtitles.

The Exterminating Angel: A dinner party turns into a nightmare as the guests discover they are unable to leave. Buñuel's son Juan commented, "The Exterminating Angel is like a plague; first it starts with a small group of people, then a whole church full, then on to the rest of society. The revolution is just a mass outburst of the society which the forces of 'order' try to put down."

Saturday, January 21 at 19:00.

Cet Obscur Objet du Désir: See article.

Thursday, January 26 at 21:00.

All films are at the Conservatoire (1455 de Maisonneuve O.).

$1.75.

Tuesday Night Café Theatre
Workshops

IMPROVISATION — Sat. Jan. 21 — 1:00 PM
with Michael Springate — $2.00
MASQUE — Sat. Jan. 28 — 1:00 PM
with Perry Schneiderman — $2.00

Morrice Hall, 3480 McTavish St.
Room 023
Everyone Welcome
Registration: 392-4637

Tuesday Night Café Presents
"That Old Feeling"

Thurs. Jan. 19 — 8:00 PM, Fri, Jan 20 & Sat, Jan 21: 7:15 & 9:15
Morrice Hall — 3485 McTavish St.

Reservations — 392-4637
Tickets — $2.00 Students; $3.00 Gen. Public

DANSE DU ZODIAC POUR GAIS & LESBIENNES
21 JANVIER
-21h00
-3480 McTAVISH
METRO « PEEL »
-$2.50 - ÉTUDIANTES AVEC CARTE
-$3.50 - GÉNÉRALE
ORGANISÉ PAR GAYS AND LESBIANS OF McGILL

CLASSIFIEDS

Ads may be placed through the Daily, Room B03, Student Union Building, 8 a.m. to 2 p.m. Deadline is 2:00 p.m. two weekdays prior to publication.
McGill students: $2:50 per day; for 3 consecutive days, $2.00 per day; more than 3 days, $1.75 per day. McGill faculty and staff: $3.50 per day. All others: $4:00 per day. *Exact change only, please.*
The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error.
The Daily reserves the right not to print a classified ad.

341 — APTS., ROOMS, HOUSING

Apartment to share: a large fully furnished 2 bedroom apartment, has an empty room to be filled. 10 minute walk from campus, 3660 Hutchison St., apt. 12. Call Leigh 844-5024.

CEDAR AVENUE — walking distance to McGill. Furnished room in a private, spacious, quiet home, for a mature post-graduate student. Phone 937-1341.

Fantastic apt. to share with a third person. 7-1/2 near Villa Maria Metro. Fireplace, hardwood floors, balcony. $165 monthly, heated. Call 481-8967.

House for rent while owners on sabbatical leave; Pine Avenue near McGill; furnished, appliances, 4 bedrooms; available immediately. Phone 284-1078 (evenings); 392-8056 (daytime).

Busy young nurse seeks non-smoking, friendly female to share spacious 4 1/2 on St. Kevin. Rent 165/month heated or negotiable. Please call Noel eves 733-9074.

3 1/2 to share all included, washer, dryer. Van Horne/decelles $126/month dog lover only. 733-7361.

Roommate needed: big, sunny house. Interesting location (near old Mtl, St Denis), very low rent, very nice people wanted! For more info phone 866-8014.

SUBLET large, clean, freshly painted 3 1/2 in NDG. 2 blks from metro. $290/mo 392-5894.

343 — MOVERS

All Local moves done quickly and carefully by student with large closed truck. Fully equipped, reasonable rates. Available weekends. Call Stéphane, 737-7540.

350 — JOBS

Subjects, — equally profeicient in french and in english — needed for a study on memory. One 90-minute session pays $8.00. Louise Chartrand 392-4686.

352 — HELP WANTED

French/English bilinguals with French as first language needed for reading experiment. $4.00 for 1 hour. Call Kirsten at 527-6408 or leave message at 392-4433.

354 — TYPING SERVICES

Theses, reports, manuscripts, letters, etc. 15 years experience in both languages. Rapid service: $1.50/double-spaced. Work done on I.B.M. Mrs. Paulette Vigneault (a 3 minute walk from McGill campus). Telephone 288-9638. Translation in several languages.

CURRICULUM VITAE (RESUMES). Total package including covering letter and photocopying. Professional format. Acroos from McGill. Shirley — 331-5924 after 5 pm.

TYPING OF TERM PAPERS. One-day service. Proof-reading and photocopying included. Editing, if required. Accurate. IBM Selectric. Across from McGill. Shirley — 331-5924 after 5 pm.

356 — SERVICES OFFERED

Don't have a way with words? M.A. lecturer offers proofreading, editing of term papers, reports, theses. Reasonable. French, Spanish spoken. 849-8954 eves.

English Conversation Class meeting Monday, Wednesday and Friday from 6-7 p.m. If interested, call 842-2059. Tutoring services also.

WHOLISTIC WORKSHOP IN MASSAGE THERAPY. Anne Speiser offers a detailed study of the therapeutic application of Swedish Massage technique. Classes begin Jan. 28th. Call 937-9677. Maintaining good health through preventive medicine!

361 — ARTICLES FOR SALE

MAKE MONEY Do family and friends income tax on your T1-99. One program does both fed. and prov. simultaneously. Written in basic and can be obtained in French or English. Program is one cassette. Call 486-9917 after 5 pm.

ARMY PARKAS $70.00, jeep coats from $40.00, wool combat sweaters, Italian combat pants $14.95, military berets from $4.50, EXXA 1477 Mansfield, 1210 St Denis

Retro shirts 100% cotton $12.00, RCMP bags $10.00, Canadian mint money bags $2.00, army green thermal shirts $6.00; EXXA 1477 Mansfield, 1210 St Denis.

365 — WANTED TO BUY

GRE-ECONOMICS preparation BOOK. You have past years editions somewhere on a shelf? Call me, you will receive M1 for it. Françcois 321-2752.

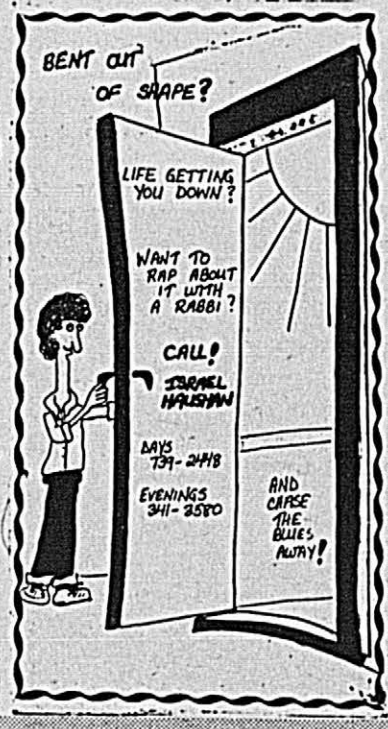
374 — PERSONAL

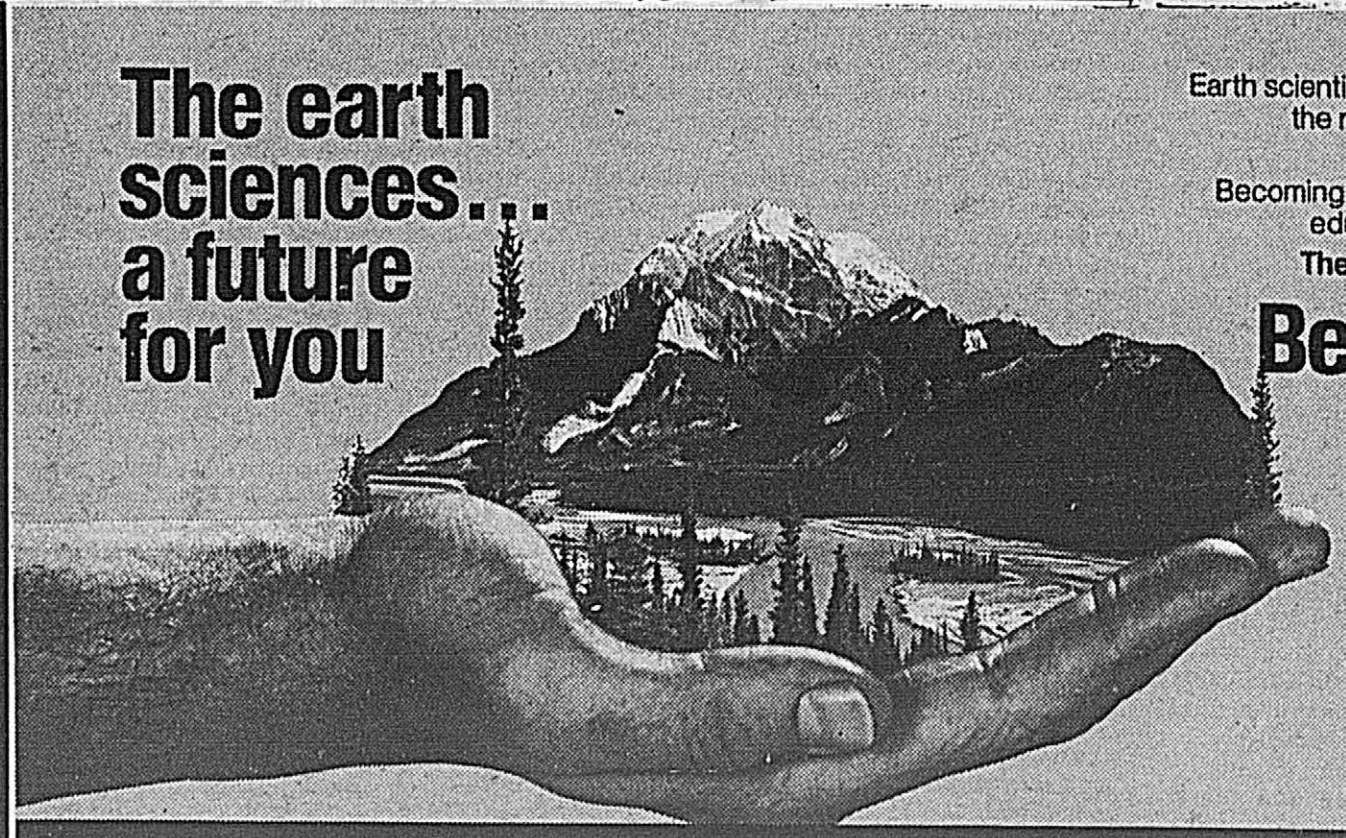
Feel like getting lucky? Your chance to win the Alpha Delta Phi Megabuck lottery jackpot is coming: Friday Jan 20 9:00 pm. 3483 Stanley St.

Ronnie and Yuri? Expos' Pete? Baroque Music? Anything goes! Fledgling discussion group being formed. Call evenings 7-9 P.M. 933-9638.

ESTETICA COIFFURE

STUDENT SPECIAL
wash, cut and blow dry
$18 for women, $12 for men
Full time students only
Tuesday thru Thursday
For appointment, call:
849-9231
2195 Crescent, Montreal





383 — LESSONS OFFERED

CO:ED WORK-OUT Classes!! taught by qualified McGill Student! Get fit to great music at 6493 Somerled (corner Cavendish) $39.00/10 classes. Call 285-8579 for details.

McGill French language teacher will give language courses call Léo 722-9261.

385 — NOTICES

GIRLS! KKG Sorority invites you to "Come Swing with Us" Jan. 12-19th! Drop by an visit with the KAPPA's as we salute Music Through the Ages! Call 286-0014 for more information.

PUBLIC LECTURE: *A View of Planets from Space* with Dr. Rossow from NASA'S Goddard Space Center, Thurs. Jan. 19, 7:30 p.m., Leacock 26. Free Admission.

He's coming... Tomorrow it's the San Diego Chicken at the McConnell Winter Stadium Jan 20 at 7:30 PM UQTR vs McGill Redmen Hockey. For ticket info call 392-4725.

389 — MUSICIANS WANTED

McGill-based band looking for male lead singer to do English Beat, Jam, Clash, U2... covers. Call: 286-0788/488-2677.

TODAYS

Psychology Students' Association presents Dr. Dominique Brunet speaking on Women and Psychology at 15h in Stewart Biology 1/3.

"The Courage Not to Be: The Nuclear Threat and Theological Repentance" A presentation by Chris Levan with discussion. Religious Studies building in Junior Common Room. 3520 University.

NDP McGill first meeting at 15h, Union 310.

Caucus on Lesbianism Topic: Lesbianism in the Women's Movement. Union 423, 17h. For info call 392-8920.

Assertative Training Group and Test anxiety group are now forming at McGill Counselling Service. For more info call 392-5119.

Circle K Meeting to discuss Orange home Italian Festival. 20h, Union B09.

Debating Union: Judges needed for Winter Carnival Tournament. Sign up between 11h and 15h, Union B-16. Exhibition debate: "The United Nations has outlived its usefulness." Union 310 at 12h.

Outing Club General Meeting at 18h in Union 107.

PSI-U presents Pub Nite. 22h at 510 Pine.

Samurai Karate Club: meeting at 18h15 in lounge of Physical Arts Academy, 1121 St. Cath.

A View of Planets from Space by Dr. W. Rossow from NASA. 19h30 in Leacock 26. Includes slides from the Viking and Voyageur Missions

Kappa Kappa Gamma drop in for coffee. 13h to 15h. 3563 Durocher no.5.

CHEZ STEPHANE

Coiffure for Men & Women

30% Discount

for Students

Sheraton Centre
1201 Dorchester W., Level 'A'
For Appointment

Call Eddy, Cathy, or Giovanni at 861-9231 or 861-9232

SUMMER

LANGUAGE COURSES

IN EUROPE

JULY 1984

Learn a foreign language and enjoy Europe at the same time

FRENCH in Versailles/Nice	from $1374 p.p.	Air France
ENGLISH in Ramsgate/Hastings	from $1453 p.p.	British Airways
GERMAN in Munich	from $1489 p.p.	Lufthansa
ITALIAN in Florence	from $1692 p.p.	Alitalia
SPANISH in Madrid/Costa-del-Sol	from $1543 p.p.	

Prices include air fare, course, accommodation and some meals (airport tax not included)

CETA

CALL MARION OR TONI FOR DETAILS: 937-9401

CETA TRAVEL

4616 St. Catherine St. W.

A division of Canadian Educational Travel Associates Ltd. QUEBEC LICENSEE

ACTA

McGILL NIGHTLINE.

VOLUNTEERS NEEDED NOW

Have you ever wanted to do something worthwhile and different?
McGill Nightline may be the answer.....
This is a "helpline" — a confidential listening and referral service that is being set up by students to help other students.

Training sessions begin this month, and will give volunteers the skills necessary for running this service, which will start on February 14th.

If you are interested in joining the group, or for more info. come to Room B9 in the The Students Union Building at 5 p.m. on Thursday Jan. 19th.

KARATE

FREE KIMONO

SELF-DEFENSE

ANDRE GILBERT

5th DAN

BRANCH HEAD, KYOKYSHIN CANADA

NOW REGISTERING

Jan 19, 20, 23, 24, 25

10:30 - 9:30 pm

CLASSES BEGIN JAN. 30

SPECIAL MEMBERSHIP PRICE

(this week only)

$2.00 per week

3419
Côte-des-Neiges
(Corner Sherbrooke)
Metro Guy
937-8302

Fitness is everything!

Living life to the fullest, and giving everything your best demands being in top physical condition, which is what you begin acquiring the very first time you visit a Centre de conditionnement Nautilus.

In just weeks, you'll begin rediscovering the joy of feeling fit amidst a highly relaxing atmosphere.

There's not a more ideal place to do so.

And, should you register for 1 year between January 3rd and February 24th, 1984, you'll have a chance at feeling the great shape you're in at a Club Med. Yes, you could win one of seven trips for one to the Club Med village of your choice.*

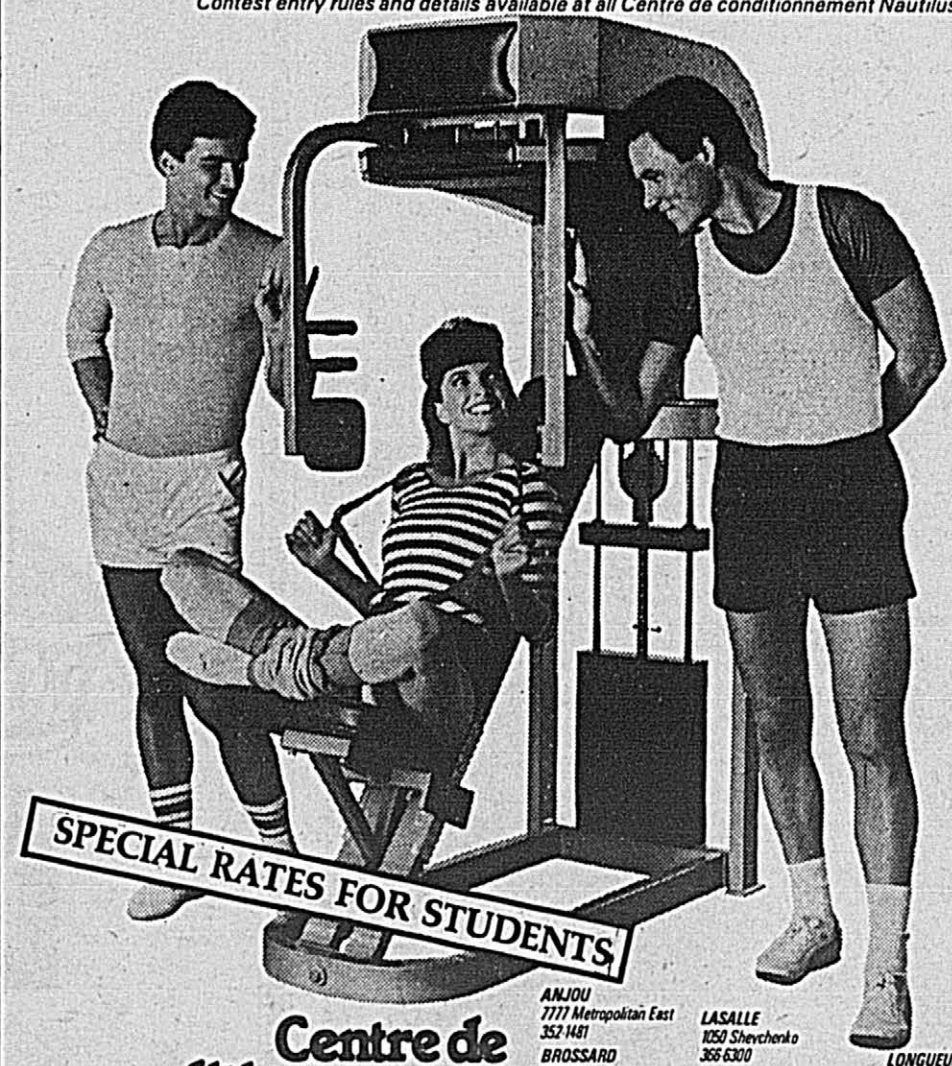
CLUB MED

Meet with us today.

There's a Centre de conditionnement Nautilus near you!

**Maximum $1,500 value*

Contest entry rules and details available at all Centre de conditionnement Nautilus



SPECIAL RATES FOR STUDENTS

Centre de conditionnement Nautilus®

ANJOU
7777 Metropolitan East
352-1481

BROSSARD
1870 Panama
672-9883

DOWNTOWN
1226 St. Catherine West
866-1953

CÔTE-DE-LIESSE
8305 Côte-de-Liesse
739-2789

LASALLE
1050 Shevchenko
366-6300

LAVAL
Centre sportif Carrefour
3095 Autoroute Laval
681-6455

LAVAL
Val des Arbres Tennis Club
1555 Saint-Martin Blvd., East
668-2686

LONGUEUIL
550 Curé Poirier West
674-6264

REPENTIGNY
740 Pontbriand
582-0961

ROCKLAND
Rockland Center
341-1553

ASK ABOUT OUR FREE TRIAL OFFER

Liberation Books

NEW TITLES

- World Review 1984 /Pluto Press
- Indonesia: Law, Propaganda and Terror /Southwood
- In the Twilight of the Revolution: The Political Theory of Amilcar Kabral /McCulloch
- Christians in the Nicaraguan Revolution / Randall

English edition of GRANMA available weekly

Specializing in Black and Third World Books and Periodicals

1207 de Maisonneuve West

Phone Number: 287-9739

OPTOMETRIST

- Eyes Examined
- Eye Glasses Fitted
- Contact Lenses (soft/hard)
- Medicare card accepted

Dr. David Kwavnick, O.D.
1535 Sherbrooke St.W.
(corner Guy)
933-8700 or 933-8182

Continental elle et lui Hair Stylists

Clip & Save

For her: wash, cut and blow dry Only $16 with this coupon.

For him; wash, cut and set, Only $11 with this coupon.

Place Ville Marie 866-2881
Alexis Nihon Plaza 931-2571
Place Bonaventure (pour lui) 878-4489
Les Coiffures 2020 844-2400

Copieville

2050 rue Mansfield (between De Maisonneuve & Sherbrooke)

BELIEVE IT OR NOT!

COPIES AT 4¢

Tél: 842-4401

BOUND DOCUMENTS EXTRA.

Restaurant
McGILL Pizza

7:00 am - 2:00 am
7:00 am - 3:00 am (FRI & SAT)

BREAKFAST SPECIALS
7:00 am - 11:00 am

545 MILTON.
845-8011 ★ 845-8382
FREE DELIVERY

All drinks at reduced prices for students with McGill I.D. Sun-Wed.
Corner of Drummond & Ste. Catherine
tel: 845-2696
Open Nightly

Shalom Line

The Jewish Community "Helpline" needs VOLUNTEERS

In today's alienating society, people need a friend, a sympathetic listening ear. You can help the Jewish Community by receiving invaluable training with "Shalomline" by qualified trainers in listening techniques and crisis intervention. Shalomline is endorsed by professional and lay leaders of the community.

For applications and information call 282-1551 or write to: C.P. 702 Station "A", Montreal, Que. H3C 2V2

MEETING IN THE SCHOOL OF SOCIAL WORK
Rm 110 Tuesday, Jan. 24 5 pm.

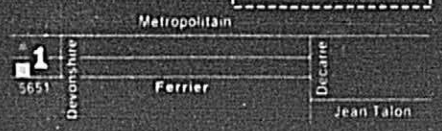
Active Components

NUMBER ONE IN
QUALITY
SERVICE
AVAILABILITY
THE WORLD'S MOST COMPLETE PROFESSIONAL AND HOME ELECTRONICS ENTHUSIAST INVENTORY

- Semiconductors + Memories
- Microprocessors + Support Circuits
- Microcomputer Systems + Peripherals
- Passive Electronic Components
- Hand Tools, Wire Wrapping + Soldering Equipment + Hardware

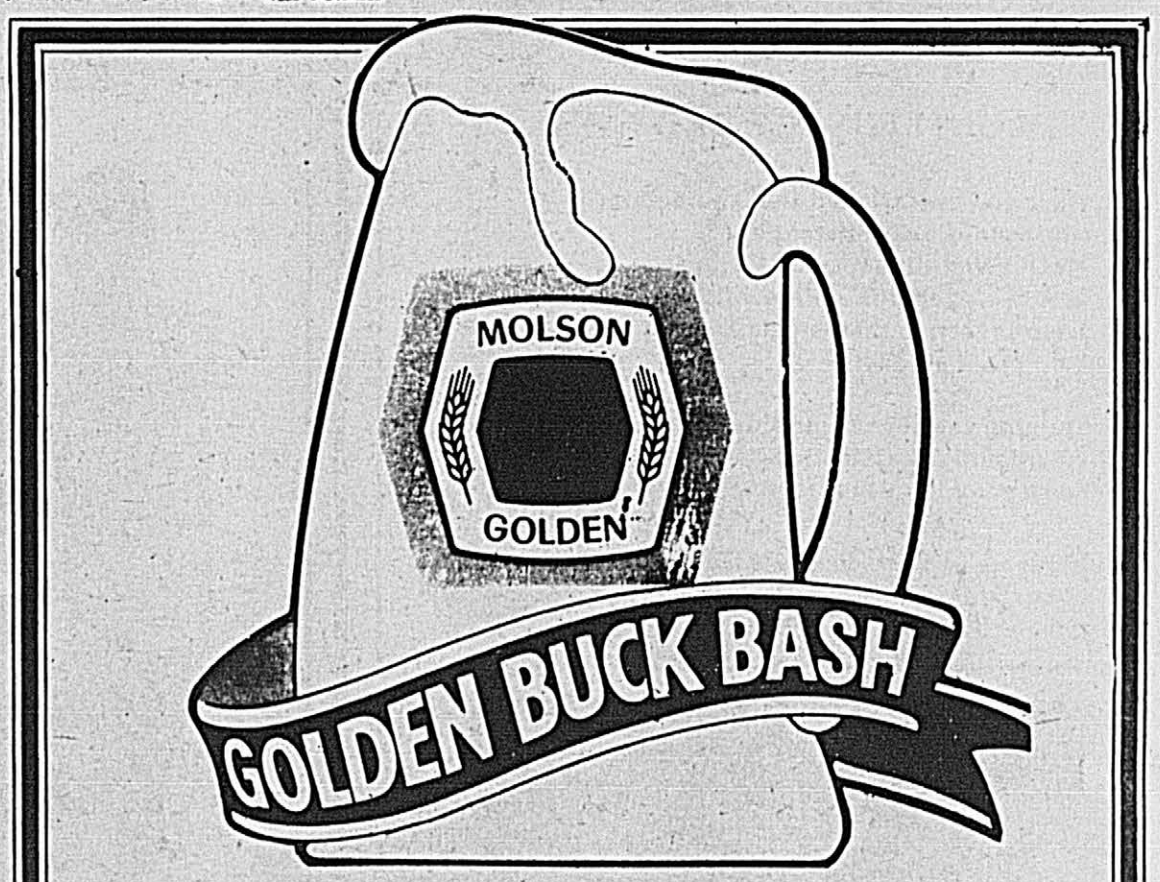
NOW AVAILABLE — FREE
1983 80-page catalogue
A complete listing of products and specifications

Tear off and Return this Page and Receive a FREE Surprise Package (Purchase Required)



Open Mon. to Wed. 8:00 am - 6:00 pm
Thurs. and Fri. 8:00 am - 9:00 pm
Saturday 9:00 am - 5:00 pm

5651 Ferrier Street TEL.: 731-7441
VISIT OUR "BARGAIN CENTER" (Separate Entrance Behind Store)
AMPLE FREE PARKING
VISA AND MASTERCARD WELCOME



DETOUR

(EVERY THURSDAY NIGHT)

AT

BISHOP MOUNTAIN HALL

AN I.R.C. EVENT